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NATURAL WOODS.

THE noticeable improvement in the finishing of cabinet woods for furniture, pianos and house trims, within the past seven years has had a marked effect upon the public, who has learned to appreciate the beauties of cabinet woods with something like artistic admiration. The adoption of the natural finish, whereby the texture, color and shading of precious woods are shown in all their native splendor, has stimulated a desire to possess remarkable examples in the spirit of decorative aspiration. A rosewood piano case no longer resembles an ebony effect but actually reveals the color and shadings of rosewood with an utter disregard to the once conventional demand for uniformity in color. Mahogany, the king of cabinet woods, shines in all the richness of its unrivalled beauty without debasement by unnatural stains to make it resemble abjectly the inimitable darkening effects of age. It is really encouraging to note these signs of artistic intelligence and appreciation which the shop-keeper, once so reluctant to acknowledge, has yielded to with an honesty and enthusiasm which does him credit.

INTERIOR DECORATION.

THE profession of interior decoration has advanced in importance and dignity with the advance in architecture and is now recognized as one of its most important auxiliaries. It is a profession equally adapted to men and women, and a steadily increasing number of people are annually entering upon its study and fitting themselves for its practice: this being especially true of that class of women having artistic tastes which they desire to turn to a serious purpose. Heretofore no opportunity has been offered in Philadelphia for the study of this profession in its full scope, in its architectural relation; but the School of Architecture has now established a full course in interior decoration. The school was opened to the public on November 1, and has been placed under the direction of Mr. Herbert E. Everett, of the School of Decoration in the Boston Museum of Fine Arts. The course is two years in length, with lectures on the History of Ornament and Principles of Design, and Problems in Decoration in the Historic Styles, under Mr. Everett; a course in Water-Color Painting under Professor Charles E. Dana; Free-Hand Drawing under Mr. Everett; Perspective under Mr. Julian Millard, and Artistic Anatomy under Dr. Horace Jayne.

F. R. DE PLANQUE.

QUITE an extensive trade is at present being done in Papier Mache reproductions of ancient armor. Such reproductions are finished in iron, antique silver, or the various bronzes, and the examples include some of the finest specimens of XVI. and XVIII. century swords, spears, halberds, battle axes, daggers, shields, helmets, gauntlets, clubs with war balls, etc. All these are in exact fac-simile of the originals which exist in European Museums and private collections. They are very effective, especially when arranged as trophies, and the price brings them within the reach of anyone who cares to decorate his home with such fac-similes of the art work of the middle ages. These decorative goods are manufactured by F. R. De Planqué, of 1333 Race St., Philadelphia, Pa., who also manufactures a great variety of ornamental plaques and panels, which are modelled by the best designers. There are panels representing art, music and science, and

other plaques are ornamented with pictures of King Lear, Hamlet and Ophelia, Romeo and Juliet, Othello and Desdemona, Rubens, Vandyke, Falstaff, Mozart, Beethoven, Wagner, Liszt, Bach, and so on, finished in imitation of antique bronze.

Besides these specialties, Mr. De Planqué manufactures special designs for ceilings, walls, frieze, dados, panels, centre pieces and architectural decorations. Terms are furnished on application to those having specialties which they wish manufactured in quantities, which require to be of a very light and strong material. He also manufactures secret society paraphernalia, and the material employed renders these not only low in price but also practically indestructible.

W. G. HITCHCOCK & CO.

IT has heretofore been considered that the French were the only manufacturers of artistic textile fabrics for furniture and wall decoration. But their prestige in this respect has suffered a serious setback by reason of the American satin damasks, brocades, brocatelles, which are manufactured at Paterson, N. J., by the Lyons Tapestry Co., whose sole agents are W. G. Hitchcock & Co., of this city. Among the notable things they have produced for the coming season are Empire damasks in Empire gold, Empire green and Empire pink, the motives being wreaths and torches, for which there is at present a great demand for the decoration of Empire rooms and furniture.

Another new fabric is their Derby portières, which are produced with a plain center and Renaissance border, including dado, in self colors of the ground. These are made to match any of the popular tints in silk brocades. Their silk canvas is produced in all the soft tones, and there is a very extensive assortment of brocatelles wherein high grade, medium and low class goods are well represented.

The Chicago office of W. G. Hitchcock & Co. is in the McVicker Building, where they are represented by Mr. Deitrich and Chas. W. Joerz. The Boston office is at 67 Chauncey street, and is in charge of C. H. Brooke, who is assisted by C. M. Young. The trade of the Pacific coast is cared for by Field & Mackie, 61 Flood Building, San Francisco.

TOZO TAKAYANAGI.

TOZO TAKAYANAGI, a most cultivated and accomplished scholar who has devoted many years to the study of the ancient and modern art of Japan, has opened an art room in the Mohawk Building, 160 Fifth avenue, New York. Identified with Japanese art for the past fifteen years and from his acquaintance with the leading collectors and amateurs in Oriental art, he is enabled to offer our readers an unusual opportunity for a valuable and artistic collection of gold and other lacquers, tapestries and embroideries, art pottery, porcelain and antique bronzes of great variety.

This connoisseur shows a masterpiece in needle work, consisting of a hanging with a deep old rose ground, on which are embroidered a flower vase and a Koro, or incense burner, on a pedestal, both in raised embroidery. The vase is decorated with the Imperial and Official crests of the Mikado, also in raised embroidery, of a cinnamon red color. Rising out of the vase is a representation of the Iris, with its flag-like leaves, in natural colors. The Koro design is decorated with dragons wrought in black and dark blue silks.

There is a large collection of kakemonos, having rich hand-painted designs of mythological subjects

and dragons, temples, storks, bamboos, chrysanthemums, etc.

In the collection of pottery is shown a rare old Satsuma jar, having panels filled with the heads of dragons, on a ground of Japanese fret arabesques. The jar has a cover of perforated silver, having the same design as that on the body of the jar itself. This fine cabinet specimen is valued at \$500. There is a large collection of pottery and porcelains, including some costly Chinese *sang de boaf* vases. A beautiful specimen of carved ivory is covered with the figures of feudal warriors.

The collection of swords and sword mounts are by the celebrated metal artists, Goto, Yeijo, Kuzui, Masatsune, and Shigeyoshi, and there are lacquers by Korin, Ritsuo and Kenzan, and pottery by Siefu and other master ceramists of Japan.

A visit to Mr. Takayanagi's collection of Oriental art products is an education in itself, and exhibits the wonderful powers of the art workers of "Great Nippon."

GEORGE HALBERT.

IN the house of Mr. Thomas Sherman, on Columbia Heights, Brooklyn, is one of the finest of modern decorated apartments. It has just been finished by Mr. George Halbert, whose reputation is second to none in Brooklyn as interior architect and decorator.

The apartment consists of a reception room and parlor *en suite*, separated by a screen of carved oak, the scheme of decoration in both apartments being similar. The walls are treated in an olive buff stippling, the frieze being a series of wreaths in hand modelled relief, emblemed with gold. The ceiling has a wide Rococo border in finely modelled canvas relief, a species of decoration manufactured by Mr. Halbert, which has in a short time attained a deserved popularity for the exquisite traceries in low relief that are wrought upon a ground also of plaster. The entire ornament is backed by strong canvas, and is applied to walls and ceilings after the manner of Lincrusta Walton, or heavy pressed papers. The special beauty of the ceiling design referred to consists in the introduction of incandescent lights, at appropriate intervals, in the ornament. The design is made to terminate in places in the form of shells and raised scroll effects, which are deeply recessed into the ceiling itself and painted interiorly in a delicate rose tint. Each of these recesses is filled with an electric bulb, and in each ceiling there are twenty-four lights. By an arrangement of switches, only one-half the lights in either apartment need be used, and when the full number of lights are ablaze the effect is extremely brilliant and beautiful. The center of each ceiling panel is decorated in fresco, in sky effects. The floors of the apartments are in oak parquetry.

Mr. Halbert has also introduced some unique decorative effects in the entrance hall of the house. The walls of the vestibule on either side are covered with canvas, on which large panels, having freely flowing scroll effects in Renaissance style, are produced in aluminum leaf, the background being tinted and shaded in variously colored lacquers. The ceiling of the vestibule is filled with a very artistic panel, executed also in aluminum leaf, shaded and decorated in colored lacquers. There is a fine light oak screen, with beautifully carved grille, in the hallway, separating the hall from the vestibule. The hall itself, including the walls of the stairway, are tinted in a delicate buff, on which are traced scrolls in terra cotta, outlined in tube work. The warmth of the color tone, together with the freedom

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and beauty of the scrollage, gives a pleasing and satisfying impression to both hall and hallway.

Mr. Halbert reports a rapidly growing demand amongst decorators for his new canvas relief, and a great many public buildings in Brooklyn have been decorated with this easily applied and artistic material.

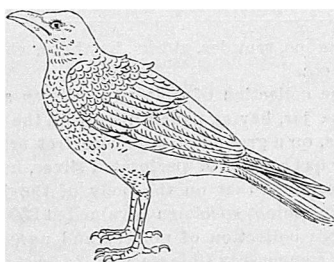


Fig. 1.

JAPANESE ART WORK.

IN the Deakin collection of art objects from China and Japan, lately exhibited at the American Art Galleries, New York, were exhibited masterpieces of Japanese art objects in embroideries, enamels,

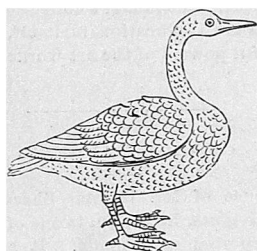


Fig. 2.

metal work and bronzes, ivory carvings and porcelains, the whole forming a notable exhibition of the artistic splendors of the Land of the Rising Sun. In metal work, Japan easily leads the world. Fig. 1 represents a life-size crow, artistically wrought in

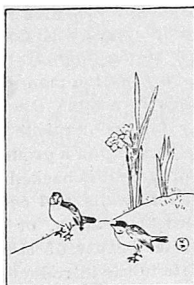


Fig. 3.

shakudo of the highest quality; it is a masterpiece by Mushashiya. Fig. 2 represents a life-size duck, skillfully wrought in iron, and used as an incense burner. Fig. 3 is an iron panel, ornamented in relief with sparrows, iris and grasses, wrought in silver,



Fig. 4.

gold, shakudo and shibuichi. Fig. 4 is another iron panel ornamented in bold relief with the figures of storks on the branch of a tree in a snow storm, finely wrought in silver and gold by Katsutoshi. Fig. 5 is an oblong plaque of hammered iron, with relief

ornamentation, the design being two crickets finely wrought in shibuichi.

The Japanese far outstrip their teachers, the Chinese, in the manufacture of the finest porcelains. Pots, jars, vases, bowls, incense burners and ornamental figures are made of the finest glaze, and vitrified by heat until they are veritable jewels. Marvelous harmonies of color are wrought upon their jars and vases and the strangest, most beautiful and most tender color tones are produced. Fig. 6 is a large black hawthorne jar, with cover, ovoid in



Fig. 5.

shape, of a very fine quality of paste. The ground color is a deep black lustrous glaze, with branches of plum blossoms in white reserve, all superbly drawn and arranged. This beautiful specimen belongs to the Kang He period, and is of great rarity. The height is 10 inches, the diameter being 9 inches, and the jar has a handsome carved teak wood stand.

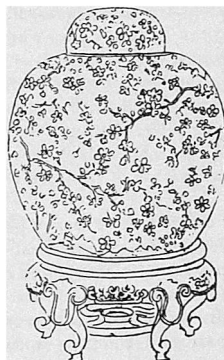


Fig. 6.

Fig. 7 is a bottle vase of globular shape, with tall neck, having a light yellow glaze. The body of the vase has a pierced and carved design to represent waves and clouds, over which five Imperial dragons are carved in high relief, covered with a turquoise and lavender glaze. Encircling the neck is a purple dragon, carved in high relief. The height is 10 inches and the vase has a teak wood stand.



Fig. 7.

A unique collection of teapots was also exhibited, there being one thousand specimens. The collection has no duplicates and represents ten years'—long labor of love. All periods, all artists and all wares were included in the collection. The various pots took the form of dogs, frogs, pigeons, hares, seals, boats of various kinds, vase shapes, boxes,

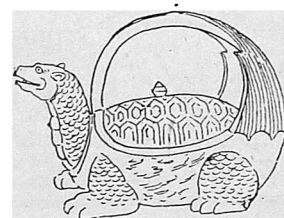


Fig. 8.

pagodas, water jars, water bottles, besides every combination of curve and color that may enter into the conventional spout, handle and lid. Fig. 8 is a turtle pot of unique design. Fig. 9 is a teapot of the



Fig. 9.

orthodox shape, finely formed and beautifully decorated. Fig. 10 represents snuff bottles, decorated with figures.



Fig. 10.

Altogether this department of the exhibit was the most complete ceramic museum ever gathered by an unprofessional collector.

WILSHAW & CO.

WILSHAW & CO., 231 and 233 Lewis St., foot of 8th St., New York, are cutting up a fine stock of figured birch and mahogany in veneers, in addition to the large stock they usually carry in this line. They also have a large stock of mahogany lumber of all grades.

LITERARY NOTICES.

The Review of Reviews for November in an article entitled the "Progress of the World," notes the fact that New Zealand is the first of the British Colonies to confer full citizenship upon women. This step is one that sooner or later will be followed in England and America. The frontispiece of the number is a composite photograph of the English Cabinet, which will interest students of physiognomy. Acting on the idea that Mrs. Maybrick has been wrongfully convicted, *The Review of Reviews* is making a great fight to secure her liberation from her English prison. Mr. Stead, of *Pall Mall Gazette* fame, gives a highly appreciative, if not a glorifying account of the life and work of Miss Frances Willard, President of the World's Christian Temperance Union. He characterizes this lady as the "Uncrowned Queen of American Democracy."

The Magazine of Art for October thus refers to Burmese art. The workmen of Burma, although they have little idea of composition, are wonderfully fertile designers of details. They can all draw with

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freedom and grace; their legends are full of stirring incidents, and deal with a varied range of characters, from the puny human infant to the grotesque man-eating monster. Their standards of masculine and feminine beauty differ from ours, but are, nevertheless, quite possible. Without the insight and delicate refinement of the Japanese, they are free from the extravagance of the Chinese, and there is nothing in their art so debased as the representations of Hindu gods.

There are, as yet, no artists in Burma, and, to see how the people draw, we must examine the designs of the decorator, the gilt-lacquer-maker, the silver-smith, and the wood-carver. It is true that pictures may be seen in some of the houses of the well-to-do; many of these are panels taken from the base of the funeral pyre of a monk, and the others are similar productions made to order by decorators. These pictures are remarkable chiefly for the glaring colors used, for the absence of any composition, and for the distorted perspective common to Oriental representations. The drawing is, however, good, the attitudes are lifelike, and the story is generally well told.

THE transformation of *Godey's Lady's Book* into *Godey's Magazine*, is a notable event in American Magazine literature. *Godey's Lady's Book*, after running for 62 years, with distinction of being America's first magazine, has been rejuvenated in such a shape that its old friends will hardly recognize it in the type dress in which it now appears, although they will be glad to find that it possesses the same features which have made *Godey's* so universally popular. The publishers state that no money or effort will be spared to continue the publication in the same relation of pre-eminence to the field of magazine literature which it has occupied for so many years.

All of the new issues published are characterized by a series of lithograph plates of American society women. The ladies selected for this galaxy of beauty are described as young, talented, beautiful and wealthy. To even up matters we should like to see similar portraits of young, beautiful and talented girls, who don't possess a dollar and have no wealthy relations. The illustrations are fairly good, although we should like to see some examples of wood engraving, which is not more costly nowadays than half-tone plates. There are several portraits by Gribayedoff in the October issue which, while very artistic, are too scratchy in appearance, the portraits of Mrs. Benjamin Harrison and Mrs. Grover Cleveland looking like German peasant women.

The literary contents of the magazine are of particular interest to women, and each number contains a complete novel by more or less well-known writers. "Godey's Fashions" continues to be a feature of the new *Godey's Magazine*. The cover is decorated in the Colonial style and is very attractive.

The journal is published monthly by the Godey Publishing Company, 21 Park Row, New York city.

THE book entitled "The Truth About Beauty," by Annie Wolf, which we reviewed in our last issue, is published by Messrs. Lovell, Coryell & Company, of 43, 45 and 47 East Tenth street, New York, and not by the United States Book Co., as stated.

"THE WOMAN WHO STOOD BETWEEN," by Minnie Gilmore, is an outline of a story rather than a serious attempt at writing the story itself. It is the supposed confession of an Anarchist, who is also a murderer, and reads as though written and published in a lunatic asylum. The incidents are spasmodic and the execution betrays the amateur in story writing. Just as the reader begins to be interested in the tale, everything goes off with a bang like a dynamite cartridge, and the book comes to an abrupt termination. The youthful Anarchist is a New Yorker who is made to swear by his dying father to hate the rich, to uphold the poor and slay anybody that would stand in the way of his so doing. He then travels abroad to study human nature without visible means of so doing. He afterwards writes a book against Capital as the tyrant of helpless Labor and discovers a strangely assorted firm of publishers

who agree to publish his work. He incidentally curses the publishers as representatives of Capital, who, nevertheless, like him, and the impossibly amiable member of the firm, Harold, forthwith confides in the Anarchist the story of his love. Incredible as it seems the story brought fame and fortune to the heretofore unknown writer, who then willingly submits to the seductions of high life, having in the meantime cursed the Poverty he swore to defend by betraying his landlady's daughter. But he still nurses his wrath against Capital, and in a ball room makes a frenzied tirade against the crime of good clothes, while the masses are presumably naked; against the crime of good food, while poverty presumably starves. He wanted a rich, fair lady to join him in his crusade, to place her hand in his, thereby proving his anxiety for the very thing he cursed. Strange to say, Harold's innamorata, infatuated by his eloquence, deserted her lover for the Anarchist, loving the cause, but not the man. The lady agreed to marry the Anarchist, and the wedding day was named, when she changed her mind and refused to be his wife because she didn't love him. She wrote to Harold to come and marry her instead, so that the festivities might not be interrupted. That jilted worthy gaily agreed to do so. The lady, remaining deaf to the Anarchist's appeal, consents to sooth his wounded feelings by granting him a sight of her in her bridal robes before she weds Harold. She does so and is stabbed to death by the disappointed fiend, and so ends a haggard, overstrained tale of madness. It is published by Messrs. Lovell, Coryell & Company, New York.

PRANG'S COLUMBIAN PUBLICATIONS.

AMONG the holiday publications of Messrs. L. Prang & Co. of Boston, is a picture history of the United States in 12 emblematic designs in color, entitled "Columbia's Courtship," with accompanying verse, the artist and author being Walter Crane, the well known illustrator, who wrote and painted especially for L. Prang & Co. during his stay in the country. Striking ability is exhibited in the illustrations of this work, which are happily conceived and finely executed.

The first plate shows Miss America as an Indian maiden, leaning against a tree. The second represents Eric, the Norseman, and the third pictures Columbus eagerly looking for the coveted land. The fourth shows Spain as a Knight in armor, grasping the hand of an Indian maid. The next three pictures represent an Englishman stepping ashore, a Dutchman in holiday attire, and a Frenchman in Directoire costume, surrounded by emblems of his achieved freedom. The eighth shows other suitors from over the water, the Irishman, German, Russian, Chinese and Negro. America rejects them all, as she prefers her own independence, and we see her in the ninth illustration with the American eagle on her left, which holds a scroll with the words "Declaration of Independence" and draped in the American flag. In the tenth illustration we see America, now changed to a white woman in modern costume, made up of the American flag. After a struggle involving the question of color, Lincoln and the Negro appear in the border. In the next plate we see her ordering her United States councils, until we come to the climax in the last illustration, where she is conducted by Chicago to the World's Fair. We reproduce this last illustration, wherein Chicago, with the well-known Phoenix crown on her head, is showing the plan of the Fair to America, the border being filled by Cupids holding atlas like globes on their shoulders, inscribed respectively with the names of the principal buildings, Horticulture, Fisheries, Fine Arts, Transportation, Machinery, Agriculture, etc. The poem is inscribed in fancy panels in each illustration. The book is bound in cloth and measures 9x11 inches. Price, \$2.00.

The same illustrations are used in the monthly calendar called the "Columbus Calendar," fastened with red, white and blue ribbon, price \$1.50.

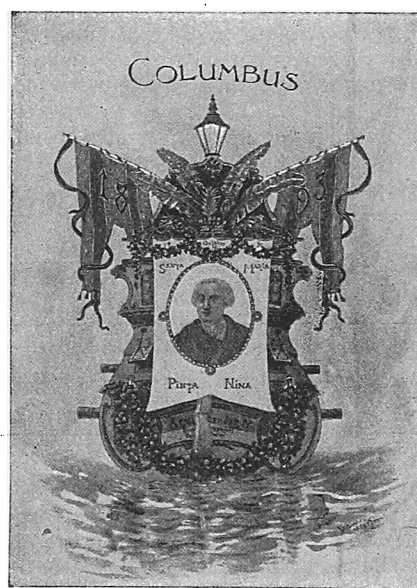
Another timely publication for the Columbus year is the book by the young artist Victor A. Searles, giving pictures from the life of Columbus in a most elaborate manner, and is a grand conception

of the possibilities of decorative illustration. It is entitled "The Life of Columbus in Pictures," and the illustration of the title page is here presented, representing a stern view of the old time caraval, over which hangs a banner with the portrait of Columbus, and the names of his three vessels, "Santa Maria," "Pinta," and "Nina." Gay colored Spanish flags and banana leaves surmount the design. The back cover has a trophy of the Spanish flags and other emblems. The frontispiece and tail-



CHICAGO SHOWING THE PLAN OF THE WORLD'S FAIR TO AMERICA.

piece contain representations of Columbus's birthplace and the inn at Valladolid where he died. The other 12 illustrations are as follows: "Columbus at the monastery of Santa Maria de la Rabida," "Isabella pledging her jewels," Columbus receiving his commission from the officer of the Royal Guards at the Pinos Bridge, "The departure from Palos," "The first sight of land," "Taking possession of the country," "The first return to Spain," "The Reception at court," "Columbus and his brother in chains," "Farewell to Cadiz (last voyage)," "In his old age," "His funeral," "Honors at last." Each



TITLE PAGE OF COLUMBUS CALENDAR.

page is most elaborately decorated with appropriate insignia, in which the Spanish flags, the arms of Spain, Italy, Columbus, and the Monastery de la Rabida, flamingoes, Indian trophies, banana and palm leaves, rosaries and other emblems are profusely and always appropriately used. In addition to its primary use, the calendar is beautiful enough to serve as an art souvenir of the Columbus year.